THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—OTHELLO.

No. 2586 *Saturday, March* 27, 1830. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Covent Garden Theatre.

THERE was no performance at this Theatre yesterday evening.

Drury Lane Theatre.

THE musical performance at this house, last night, commenced with Kent's anthem, 'Hear my prayer,' which was exceedingly well executed by Mrs. Atkinson and Miss Woodyatt. This was followed by a scene from *Alexander's Feast*, and we never heard the manly tones of Phillips's voice poured forth with finer effect than in the air, 'Revenge! Timotheus cries.' The remainder of the first part consisted of a selection from Handel's Serenata, *Acis and Galatea*, the most delicious *morceaux* of which were, 'Hush ye pretty,' warbled by Miss Paton with exquisite delicacy and sweetness, and the flute obligato by Mr. Card was worthy of the vocalist; 'O ruddier than the cherry,' given by Phillips in his best manner; 'Love sounds the alarm,' in which Mr. Bennett gained much applause; and the charming trio, 'The flocks shall leave the mountains,' which was sung by Miss Paton, Mr. Millar, and Mr. Phillips,' in a style worthy the composition. At the end of the first part, De Begnis sang the scena, 'Amor perche,' with infinite humor, and was greatly applauded; and Mr. King performed a fantasia on the piano-forte with much spirit.

The noble overture to *Guillaume Tell* opened the second part, followed by a graceful and pleasing chorus; the overture was encored.—Phillips and Millar then sang an enchanting duet from thesame Opera, 'Dove sail;'—however, it did not produce the effect we expected.—Miss Melton sang 'The Tyrolien' and Mrs. G. Wood an Italian aria; there was an attempt to encore Miss Melton, but it did not succeed. Mr. J. O Atkins proved himself a very efficient singer in Horsley's 'Tempest.' A duetto by De Begnis and Phillips was much applauded and 'The Savoyard' by the former singer was enthusiastically encored. Miss Paton in that sweet air of Mozart, 'Batti batti' sang with exquisite feeling and expression, and was accompanied by Lindley with consummate skill. We have neither time nor space to point out the beauties of the third part, as that alone would have been an excellent bill of fare for a concert.—The house was well attended.

Ambrogi, the new buffo of the King's Theatre, was carried off by banditti during his engagement at Naples, and was detained in their fortress for some days, until a handsome sum was paid for his ransom. Madame Ambrogi, whose talents and beauty were not of the first order, was suffered to return to Naples, to collect the sum fixed on by the bandits as the price of her husband's freedom.

At Lanza's Panarmonion, the letter P is annexed to the name of each pupil by way of distinction. A gentleman, who did not know the meaning of dominical letters, handed the bill to a friend for information — "O," said he, "it's quite clear, the gentlemen are *green peas*, and the ladies *sweet peas*."

Mr. Young has been going through all his principal characters, the last two weeks at the Bath Theatre. His engagement has not proved very profitable to the manager, for he is to receive £10 a night, for 12 nights, and a Benefit guaranteed to him at £120, so that he will be paid after the rate of £20 a night, and he has not drawn good houses.

The celebrated violinist, Paganini, who is now in Paris, is shortly expected here. The French critics describe his efforts as "almost superhuman *chef d'œuvres* of genius," that after having finished some admirable *morceau*, he manifests the symptoms of a man under the influence of epilepsy. He experiences an abundant perspiration, and only answers in monosyllables to the questions put to him

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To the Editor of The Theatrical Observer.

DEAR MR. EDITOR, I address you from the elegant DIVAN now open at 102, Strand, where I am a constant visitor;—here I find matchless cigars, exquisite coffee, profusion of magazines and newspapers, and elegant decorations render the establishment the very essence of comfort and fashion—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—to have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

On Monday, must take another peep at the two grand views, at the DIORAMA, Regent's Park—was puzzled to decide which was the most beautiful, St. Peter's, or the Village of Thiers—both exquisitely painted—the pictorial illusion complete—the water flowing, smoke ascending, sun shining—quite nature itself—Had difficulty to persuade a fair lady next me, that we were really viewing merely pictures. Shall put off my journey to Italy, as I'm told, *sub rosa*, we shall have other views from that classic soil.

On my return through Regent Street I step in to see the Wonders of Illusion, displayed by Art, at the COSMORAMA.—The Palace of the Grand Seignor, The City of Grand Cairo, Grand Temple of Edfou in Egypt, Cherbourg, Cape St. Vincent, Mont St. Gothard, with the Devil's Bridge and the Falls of the Reuss in motion, and the last terrific Eruption of Mount Vesuvius—truly awful!

On Tuesday, I drop into the Exhibition of SCULPTURE, in Old Bond Street, to view the figures, life size, of Tam O'Shanter and Souter Johnny—work of a self-taught artist, James Thom—delighted beyond measure—fully expected to hear Tam's uproarious laugh—the expression so perfect; *pose* of figures admirable. Whoever has read Burns, (and who has not?) must see them—This very ingenious Exhibition closes in the course of a few weeks.

On Friday, I drop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square.

I daily, between 1 and 4, qualify Mrs. Pry's discordant notes with some harmony divine, and may be found at *The Apollonicon*, 101, St. Martin's Lane.—Market and Fishermen's Chorus, from the Opera of Masaniello, enchanting!

I nightly lounge in the lobbies—fond of adventure—observed a beautiful Sylph admiring herself in my boots—'Why, Mr. Pry,' says she, 'does a great actress resemble Warren's Jet Blacking?' 'Because she cuts a *shine*.'—I never give it up.

Theatres closed!—drop into *Chedron's* Hotel, Leicester Square—enjoy a sparkling glass of wine, a tumbler of real whiskey punch, and cigar of the first quality—company jolly lads—but I intrude, beg pardon, your's, PAUL PRY.

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2s. per Month.

Theatre Royal, Drury Lane.

This Evening, the Musical Drama of

Guy Mannering.

Colonel Mannering, Mr COOPER,
Henry Bertram, Mr ANDERSON, (*his 2nd appearance in London*)
Who will introduce
'*Fly swift, ye Zephyrs*,'—'*What Joy again to hear*,'—'*Savourneen Deelish*,'—'*The Highland Minstrel Boy*,'.
And the Duet, (with Madame VESTRIS) '*Now Hope, now Fear*.'
Dominie Sampson, Mr HARLEY,
Dandie Dinmont, Mr TAYLEURE, Dirk Hatteraick, Mr BROWNE,
Gilbert Glossin, Mr W. BENNETT,
Baillie Mucklethrift, Mr HUGHES, Gabriel, Mr BEDFORD,
Sebastian, Mr SALTER, Jack Jabos, Mr FENTON,
Serjeant M'Craw, Mr HOWELL, Farmer Harrow, Mr YARNOLD,
Farmer Flail, Mr SHERIFF, Farmer Giles, Mr NELSON,
Franco, Master RICHARDSON.
Lucy Bertram, Miss BETTS, who will sing
'*The Last Rose of Summer*,'—'*Oh, rest thee Babe*,' and '*Charlie's Drums are sounding*.'
Flora, Mrs ORGER, Mrs M'Candlish, Mrs C. JONES,
Meg Merrilies, Mrs FAUCIT,
Julia Mannering, (2nd time) Madame VESTRIS, who will sing
'*Rise, gentle Moon*,' and '*The Banners of Blue*.'
Gipsey Girls.....Miss GOULD and Mrs. MACKINTOSH.

In Act 2—A HORNPIPE, by Miss RYAL.

After which, (2nd time) a new Comic Piece, called

Popping the Question.

Mr Primrose, Mr FARREN, Henry Thornton, Mr LEE,
Miss Biffin, Mrs GLOVER,
Ellen Murray.....Mrs NEWCOMBE, Bobbin.....Mrs ORGER,
Miss Winterblossom, Mrs C. JONES.

After which, (2nd time) a new Farce, in two acts, called

Perfection ;

Or, THE LADY OF MUNSTER.

Sir Lawrence Paragon, Mr BROWNE,
Charles Paragon.....Mr JONES, Sam.....Mr WEBSTER.
Susan, Mrs ORGER,
Kate O'Brien.....(with Songs).....Madame VESTRIS.

On Monday, The Merchant of Venice.

Theatre Royal, Covent Garden.

This Evening the Play of The

Merchant of Venice.

Previous to which,

THE OVERTURE TO FAZIO--(Bishop.)

Duke of Venice, Mr EVANS,
Bassanio, Mr ABBOTT, Lorenzo, Mr DIDDEAR,
Antonio, Mr WARDE,
Gratiano, Mr FARLEY, Solarino, Mr BAKER,
Shylock, Mr C. KEMBLE,
Salanio, Mr HORREBOW, Tubal, Mr ATKINS,
Gobbo, Mr BLANCHARD,
Launcelot, Mr MEADOWS, Balthazar, Mr HENRY.
Portia, Miss FANNY KEMBLE,
(Her 2nd appearance in that Character)
Nerissa, Miss NELSON, Jessica, Miss FORDE.

After which, a new Farce, in one act, called

Teddy, the Tiler.

Lord Dunderford, Mr EVANS, Bombardine, Mr HORREBOW,
Henry, Mr DURUSET, Frederick, Mr BAKER,
Mr Scrivener, Mr TURNOUR, Tim, Mr ADAMSON,
Teddy Mulowney, the Tiler, Mr POWER,
Stiff, Mr HENRY, Apewell, Mr IRWIN, Richard, Mr HEATH.
Lady Dunderford, Mrs WESTON, Julia, Mrs BROWN,
Oriel.....Miss LAWRENCE, Flora.....Miss J. SCOTT.

To conclude with a new Musical Romance called

Robert the Devil,

Duke of Normandy.

The Music, entirely new, by I. Barnett. Scenery by Messrs. Grieve, &c.

Lindor.....Mr DURUSET, Edmond.....Mr HORREBOW,
Robert, Duke of Normandy, Mr G. BENNETT,
Jaques Bocage, Mr MEADOWS, Gontran, Mr TURNOUR,
Picolo, Mr KEELEY.

Countess de Rosambert, Miss LACY, Blanche, Miss HUGHES,
Who will sing—'*As when the recreant Soldier hears,*' & '*The False-hearted.*'
Matilda, Mrs VINING, Dame Gertrude, Mrs WESTON,
Lodine, Miss CAWSE—in which she will sing 'The little Blind Boy.

On Monday, 'The Merchant of Venice.